



RASWA
IGA PERTH
ROYAL SHOW

PERTH ROYAL ART PRIZE FOR LANDSCAPE

22 - 29 SEPTEMBER 2018 | PERTHROYALSHOW.COM.AU

2018 PERTH ROYAL ART PRIZE

The Prize is for artworks that interpret the theme of landscape.

Landscape can be real or imagined / of the mind; rural or urban; of the country or the city.

FIRST PRIZE

\$20,000 (non-acquisitive)

Sponsored by the Royal Agricultural Society of WA

HIGHLY COMMENDED

Two \$1,500 Domestic Transport Art vouchers

Sponsored by IAS Fine Art Logistics



PEOPLE'S CHOICE AWARD

Based on the highest number of votes received by visitors at the Royal Show

\$500

Sponsored by White Frame





People's Choice Award Felicia Lowe *Hindsight* 2017 acrylic on linen, courtesy the artist

FOREWORD

For over 40 years, the Royal Agricultural Society of Western Australia has been committed to promoting local and WA art and artists through the Perth Royal Art Prize, which continues to grow as each year passes, with 2018 being no exception.

For the first time in the history of the Perth Royal Art Prize competition, the introduction of a Salon des Refusés exhibition has been added to the overall art competition as well as the creation of an online catalogue for patrons to purchase the art on display. The Salon des Refusés is one of our most innovative extensions; to encourage more artists of diverse backgrounds and experience to participate in the Perth Royal Art Prize. Entrants' opportunities are expanded to have their art featured, either as a finalist or within the Salon, and consequently displayed to the public during the 2018 IGA Perth Royal Show.

It is with great pleasure that RASWA is again offering the winner of the Perth Royal Art Prize \$20,000 in prize money. The continuing theme of landscape draws attention to what

our great State has to offer, which in turn promotes RASWA's mission; "Celebrating the Best in Western Australia".

Councilor-in-Charge Mr Bill Keane, RASWA Art Committee, Curator Sandra Murray and the judges are to be congratulated. They have conducted a stellar job in managing the prize, including choosing finalists, offering Salon places and successfully drawing the Perth Royal Art Prize together.

I would like to make a special mention of our sponsors, IAS Fine Art Logistics, White Frame and Roof Force who have supported the Art Prize and we are very thankful for their continued commitment.

RASWA sincerely thanks all 276 artists from across the State who entered this year. Congratulations to the 51 finalists and especially to this year's winner of the Perth Royal Art Prize for Landscape, Penny Coss.

Paul Carter
President

INTRODUCTION

2018 is the second iteration for our new prize; the introduction of the theme of landscape was embraced by artists entering in 2017. The Perth Royal Art Prize distinguishes itself with the establishment of this theme, its generous prize money, and the ongoing appointment of a professional art curator. It is the only art prize in this State committed solely to landscape, open exclusively to artists residing in Western Australia.

The Royal Agricultural Society of Western Australia (RASWA) established its art prize in 1974 and it has grown in artistic strength each year. It highlights the Society's sincere commitment to supporting Western Australian artists. Indeed, the winner receives \$20,000 which is magnanimous for a non-acquisitive prize. The two Highly Commended awards are for distinctive works that deserve recognition, and not to be considered runners up.

The Prize has gained momentum and recognition in its second year of operation. 276 entrants from across the State applied for consideration, each submitting an image of their art work to be assessed by the selection panel. A rigorous evaluation process was applied, and the successful entrants now have their work presented in a curated exhibition in the Wilkinson Gallery.

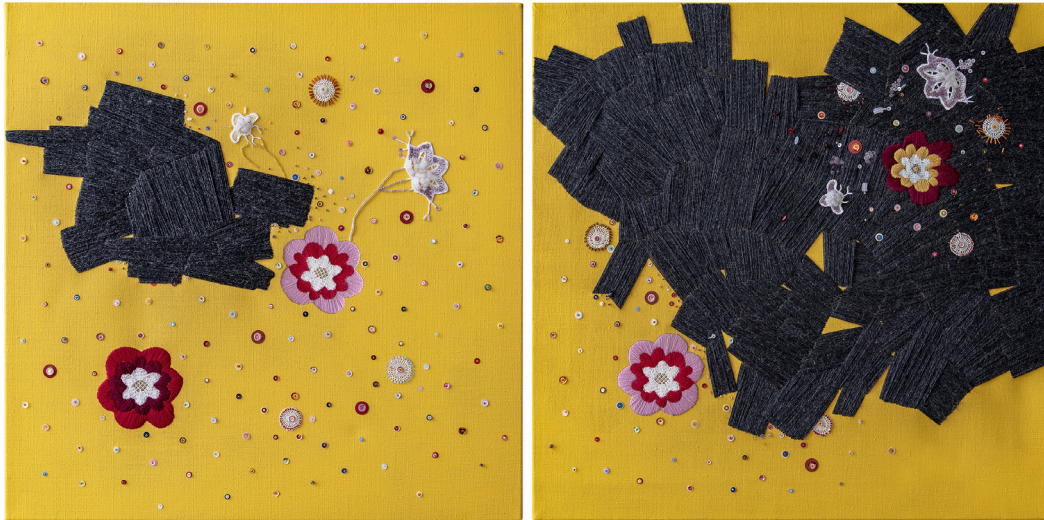
In 2018 the inaugural Salon des Refusés is being introduced to showcase works which were not selected for the Prize exhibition. The first Salon des Refusés was held in 1863 in Paris for artists whose works had been

refused by the jury of the official Salon; the formal art exhibition of the Académie des Beaux-Arts. This model has been adopted elsewhere, such as the Archibald Prize in Sydney, where the Salon is a successful alternative to the main competition.

The Salon des Refusés is an initiative in response to the unprecedented number of works entered in the inaugural Perth Royal Art Prize and to support more artists. In turn it offers wider community engagement with the visual arts for IGA Perth Royal Show visitors. These art works are on display during the Royal Show in the Ellie Eaton Pavilion.

The Perth Royal Art Prize stages a diverse breadth of artistic interpretations and styles. A variety of approaches and techniques are on display, from representational work to contemporary abstract in a range of mediums. Subject matter reaches from the urban to the country, with some unique and imaginative responses to the theme of landscape. Finalists include emerging and early career artists through to the established.

This art prize delivers opportunities to its finalists apart from the honour of being a finalist. There is the prospect to sell art work, engage with the public, establish industry contacts and validate one's artistic reputation. There is a new online sales gallery and public programming to support the exhibition. The exposure and attention that artists receive through the exhibition



2018 Finalist Elisa Markes-Young *The original place #04/2018* diptych 2018 acrylic and hand embroidery on Belgian linen, courtesy the artist

is exceptional considering the number of visitors to the IGA Perth Royal Show.

I thank all the artists who submitted entries for their enthusiasm and warmly congratulate the finalists. Thank you to all who have contributed to this project, especially the Perth Royal Art Prize Committee, the Salon des Refusés Sub Committee, and RASWA Event Coordinator Karen Schmidt. Special thanks also to the selection panel and the judges for their consideration and expertise.

This exhibition is a testament to the Royal Agricultural Society of Western Australia's engagement with the Western Australian arts community, and its dedication to giving Western Australian artists the opportunity to have their work professionally displayed and celebrated in our home State.

Sandra Murray

Royal Agricultural Society of Western
Australia Art Curator



Penny Coss *Landstain* 2018 acrylic on canvas, courtesy the artist and Art Collective WA

WINNER

Penny Coss

born 1961 Sydney, lives Perth

Landstain 2018 acrylic on canvas

Artist's statement

To really know a place is to understand it and an important aspect of the landscape for me is colour. There are certain colours for example that persist when walking in the suburban hinterland.

Parks and playing fields are often fashioned from the surrounding bushland and verge on a less defined territory laden with history. This space reveals a more fluid and deeper connection within the landscape.

Judges' comments

The winning artwork is a highly accomplished, mature piece utilising the difficult technique of pouring and staining onto the canvas. What at first is a minimalist colour field becomes much more on contemplation, the work has a seductive depth that rewards repeated viewing. *Landstain* is loaded with gravitas; Coss has successfully managed to give the landscape its own presence.

Akin to American Abstract Expressionist Robert Motherwell's *Elegy to the Spanish Republic* series, there is combination of the organic and the deliberate, with refined orientations of colour and form. This is a carefully controlled assemblage projecting a subtle dynamism between the disconcerting bar on the right and the larger canvas.



Jo Darbyshire *Limestone coast* 2018 oil on canvas, courtesy the artist and Art Collective WA

HIGHLY COMMENDED

Jo Darbyshire

born 1961 Perth, lives Fremantle

Limestone coast 2018 oil on canvas

Artist's statement

The white limestone coast has been the bedrock of my lifetime, the landscape of my family for many generations. I have always loved the macro view, the endless layers of marks made by time and creatures.

As a painter, I try to paint as I feel it, live in it, walk on it. The work is abstract; a landscape worn away, the glorious decline of history, of life lived well, of lives held in memory.

Judges' comments

Limestone Coast demonstrates a sophisticated handling of paint and colour, resulting in a landscape of luminosity and resonance. The imagery is evocative of limestone, with the transparent layers allowing you to explore the work; whilst the varying textures and stencilled patterns draw the viewer in.

Darbyshire depicts the coastal Western Australian landscape saturated in predominantly pale colours with a controlled palette of hues. The sensation of a subaqueous land/sea is delivered through the ambient tension between floating, fluid forms and a dynamic, rugged coast.



Kendal Gear *Retreat* 2018 oil on Belgian linen, courtesy the artist

HIGHLY COMMENDED

Kendal Gear

born 1990 Perth, lives Perth

Retreat 2018 oil on Belgian linen

Artist's statement

This piece as an internal landscape reflects on mental states surrounding fear and anxiety; it is symbolic of retreating to a comfort zone, separation from community and the self-fulfilling prophecy this can create.

An element of mystery and ambiguity is important in my work; the suggestion of something hidden from the viewer, or something happening outside the frame.

Judges' comments

Retreat is redolent with promise; the judges were impressed with the technical confidence, skilful realism and potential of this young artist. The combination of interior and exterior at twilight evokes a surreal, disturbing scene.

The narrative in this image is not one of domestic bliss, the everyday subject matter is innovatively presented in an enigmatic manner. Gear delivers a sense of being in the trees, suspended in a dreamscape on the Darling Scarp above the lights of Perth.

SELECTION PANEL

Merrick Belyea

Perth Royal Show Art Committee member; WA artist

Sandra Murray

Art Curator; Royal Agricultural Society of WA and Bankwest

Gregory Pryor

Lecturer in Visual Art and Coordinator of Painting School of Arts and Humanities,
Edith Cowan University; WA artist

JUDGES

Gemma Ben-Ary

Executive Director, Ellenbrook Cultural Foundation; WA artist

Sandra Murray

Art Curator; Royal Agricultural Society of WA and Bankwest

John Teschendorff

WA artist;
Adjunct Professor of Visual Arts, School of Design,
The University of Western Australia

LIST OF WORKS



2018 Finalist Kay Gibson *Merino country 2017* fumage gouache and embossing on original map, courtesy the artist

LIST OF WORKS

All works 2017/2018, all measurements in cm, height x width x depth

Catalogue numbers not consecutive as they are the exhibit number allocated to each entry from the application process

53.	Godfrey Blow	<i>The last dance</i>	oil on Belgian linen	71 x 107 x 4	\$4,900
193.	Sam Broadhurst	<i>Between light</i>	walnut oil on linen	76 x 92 x 3	\$4,200
112.	Susanna Castleden	<i>Twice every 20 seconds, on the other side of the world (Cape Palliser, New Zealand)</i>	screen print and gesso on rag paper	90 x 130 x 5	\$3,600
223.	Suzanne Codee	<i>Human nature #5</i>	papercut, ink, mixed media	95 x 105 x 5	\$1,500
202.	Penny Coss	<i>Landstain</i>	acrylic on canvas	150 x 110 x 3	\$5,400
194.	Di Cubitt	<i>South Point</i>	oil on canvas	90 x 120 x 5	\$2,900
252.	Jo Darbyshire	<i>Limestone coast</i>	oil on canvas	120 x 120 x 3	\$5,500
200.	Kate Debbo	<i>Four horses in a bay with three sharks, one hundred and twenty whales and an evening star</i>	oil, acrylic and spray paint on canvas	123 x 123 x 5	\$ 2,900
269.	Vincent Elliott	<i>Winter morning, Hyde Park</i>	oil on canvas	90 x 120 x 5	\$1,200
29.	Cynthia Ellis	<i>Lemon yellow haze</i>	oil and medium on linen, diptych	41 x 102 x 7	\$3,200
214.	Jennifer Eyles	<i>Cornered by the blue tag; Eucalyptus regnans</i>	oil, pastel on canvas	140 x 120 x 4	\$2,350
66.	Michael Francas	<i>Down by the oval</i>	oil on wood	120 x 120 x 4	\$3,200
199.	Kendal Gear	<i>Retreat</i>	oil on linen	95 x 126 x 7	\$6,750
122.	Robert Gear	<i>Atonement</i>	oil on canvas	123 x 107 x 4	\$3,200
73.	Kay Gibson	<i>Merino country</i>	fumage gouache and embossing on original map	93 x 83 x 4	\$3,500
48.	Susan Hoy	<i>The open gate</i>	gouache on Saunders Waterford paper	55 x 55 x 2	\$720
275.	Elyssa Hunt	<i>Lake Lefroy from Red Hill</i>	oil on canvas	25 x 36 x 4	\$300
126.	Alison Kidd	<i>Banksia moonlight</i>	charcoal on paper	135 x 100 x 4	\$1,200
266.	Hiroshi Kobayashi	<i>Self portrait as the Indian Ocean</i>	acrylic on canvas	145 x 112 x 3	\$9,325
221.	Waldemar Kolbusz	<i>Lay</i>	oil on linen	152 x 122 x 4	\$8,500
211.	Eveline Kotai	<i>Cutaway #1</i>	acrylic, canvas, linen, nylon thread	80 x 104 x 4	\$5,500
109.	Lynley Lally	<i>Incoming over Torbay</i>	oil on canvas	46 x 91 x 4	\$650
147.	Pam Langdon	<i>23.5 degrees</i>	reconstructed atlas, hand stitched	79 x 79 x 3	\$1,700
32.	Andre Lipscombe	<i>Stripped painting</i>	acrylic paint on repurposed hardwood marine ply, diptych	60 x 85 x 7	\$4,050
85.	Felicia Lowe	<i>Sign of the times</i>	acrylic on linen	92 x 122 x 3	\$2,950
81.	Laszlo Lukacs	<i>Flora</i>	oil on oil paper on plywood	84 x 83 x 5	\$3,500

251. Marcia D'Souza	<i>We only got so far, little one</i>	oil on board	46 x 61 x 3	\$400
86. Elisa Markes-Young	<i>The original place #04/2018</i>	acrylic and hand embroidery on Belgian linen, diptych	56 x 125 x 3	\$2,600
148. Lia McKnight	<i>Filament #2</i>	ink, graphite and pencil on Saunders Waterford watercolour paper	57 x 38 x 0	\$1,250
60. Alan Muller	<i>Stirling silver gold Stirling</i>	acrylic on canvas, diptych	101 x 90 x 3	\$4,000
106. Michael Vincent Murphy	<i>Sailing towards the wet</i>	acrylic on canvas	102 x 122 x 3	\$7,000
208. Ron Nyisztor	<i>Wormwood aniseed fennel</i>	component a: oil on canvas, component b: bitumen paint, cement grout on craft panel, diptych	140 x 90 x 10	\$7,000
242. Luke O'Donohoe	<i>Untold stories</i>	found timber collage	65 x 65 x 10	\$1,000
245. Dallas Perry	<i>Hopeless search</i>	digital print on Hahnemule paper	52 x 69 x 4	\$600
258. Robbie Porritt	<i>Denmark sun shower</i>	oil and gold leaf on panel	81 x 71 x 4	\$4,000
87. Lindsay Pow	<i>Boranup Forest</i>	oil on canvas	92 x 46 x 3	\$1,800
118. Andy Quilty	<i>The Baldives</i>	oil and aerosol on aluminium composite panel	61 x 73 x 5	\$2,900
198. Katie Quinn	<i>Garden waterfall - sky view</i>	acrylic on canvas	45 x 35 x 3	\$250
257. Julie Silvester	<i>Wheatbelt winter</i>	pastel on matboard	66 x 66 x 3	\$1,250
152. Bruce & Nicole Slatter	<i>Suburban picturesque</i>	oil on plywood	60 x 120 x 3	\$2,200
238. Dan Smith	<i>Where black is the colour and none is the number</i>	acrylic on panel	20 x 30 x 1	\$4,750
68. Angela Stewart	<i>Sapience no. 6</i>	oil, acrylic on bevelled MDF	75 x 75 x 10	\$3,600
36. Sally Stoneman	<i>Dirk Hartog diary</i>	acrylic on recycled cedar boards	57 x 57 x 2	\$1,000
57. Alastair Taylor	<i>Recycle</i>	acrylic on fridge door	68 x 109 x 6	\$1,100
74. Wade Taylor	<i>Bin day</i>	oil on wood	61 x 83 x 5	\$1,500
11. Peter Usher	<i>Within finite</i>	acrylic and oil on board	110 x 100 x 7	\$4,700
100. James Wild	<i>Under winter Eucalyptus</i>	oil on canvas	122 x 122 x 4	\$1,800
240. Ian Williams	<i>Weightless assemblage</i>	oil on panel	83 x 123 x 5	\$2,250
241. Norman Wilson	<i>Fresh WA snapper on special</i>	acrylic on canvas	65 x 125 x 5	\$2,800
88. Tony Windberg	<i>Counterpoint - Gallipoli</i>	ink under glass, earth, ash, marri resin, acrylic binder	54 x 130 x 4	\$9,000
185. Jurek Wybraniec	<i>Establishing shot #19</i>	mixed media on board behind laser etched and paint filled acrylic, framed found image, form ply	49 x 114 x 5	\$3,300

PERTH ROYAL ART PRIZE

The Perth Royal Art Prize was established by RASWA in 1974 and has grown in artistic calibre each year. Many artists have used the competition to launch their careers and go on to make significant contributions to the arts community in WA and nationally. Exhibited works are a popular attraction at the IGA Perth Royal Show and are available for sale. The Perth Royal Art Prize is the only art prize in this State committed to landscape, offering a prize pool of \$23,500 including \$20,000 for first prize.

Perth Royal Art Prize Curator

Sandra Murray

Event Coordinator – Arts and Lifestyle

Karen Schmidt

ART COMMITTEE

Councillor in Charge

Bill Keane

Assistant Councillor

David Thomas, Vice President, Royal Agricultural Society of WA

Committee Members

Merrick Belyea, Jenny Broun, Marco D'Orsogna, Marylou Hutchinson

Salon des Refusés Sub Committee Members

Jenny Broun, Jess Cottam, Chenoah Diagne, Marylou Hutchinson, Rose Stewart

MISSION STATEMENT

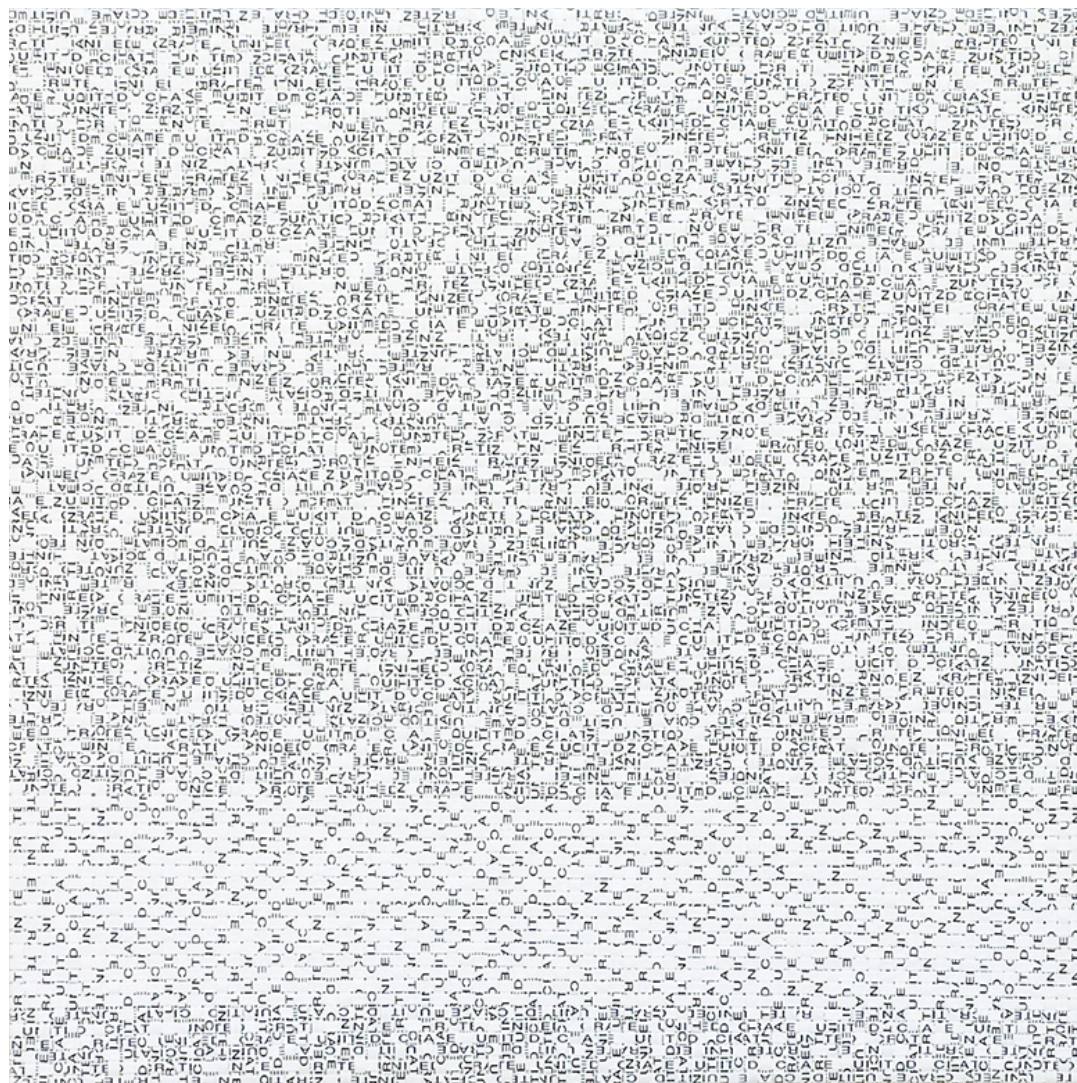
To showcase Western Australian art of a high standard and provide the public with a diverse display of visual arts.

The Show's competitions and events would be difficult to continue without the important contribution made by the dedicated Committee members, some of who have been volunteering their time for 10 years or more.

RASWA and the Art Committee thank long serving Committee member Marylou Hutchinson for her tireless contribution and unwavering commitment to the Perth Royal Art Prize and Committee.

2017 PRIZES

WINNER



Olga Cironis *Storm at Port* 2017 recycled packing tape and wood, courtesy the artist

2017 PRIZES

HIGHLY COMMENDED



Robert Gear *Outpost* 2017 oil on canvas, courtesy the artist

2017 PRIZES

HIGHLY COMMENDED



Susan Hoy *Beach cottage, Quinns #2* 2017 gouache on Saunders Waterford paper, courtesy the artist



2018 Finalist Alastair Taylor *Recycle 2018* acrylic on fridge door, courtesy the artist

Perth Royal Art Prize

Exhibition dates

18 - 20 September 2018, 6pm to 8pm (admission free)

22 - 29 September 2018, 9am to 8pm (2018 IGA Perth Royal Show ticket)

Online sales commence 18 September 2018 at 9am

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Cover

2017 Highly Commended Susan Hoy *Beach cottage, Quinns #2 2017* (detail)

gouache on Saunders Waterford paper, courtesy the artist

